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[BEGINNING OF SIDE 1, TAPE 1]

MEH: [GIVES IDENTIFICATION]. Donald, how did you come to be at Black Mountain College?

DA: I had just graduated – I was in the process of graduation at the High School of Music and Art in New York City, and I was a very very avid art student. I went shopping to continue my education in the arts. Somebody had mentioned that Black Mountain was a very prominent college for that purpose at that time, and so I applied.

MEH: You don't remember who mentioned it.

DA: Even though the school was very, very important for young art students in New York, and a very prominent school, Black Mountain was not – was not a common – it was not common students for the students that Black Mountain actually existed. I think that Victor Kalos may have mentioned it. We became interested. He was a fellow student of mine at that time, and it might have come up in conversation between us. I don't know. I don't remember how that came about, except that it was a revelation to know the place existed. It was new to me. I was not quite aware of its reputation or the meaning of the fact that Albers was there and other people were there. So, all that was to come later on, but

still it seemed like an exciting place, and it met my personality issues. So that's it.

MEH: You were from the Bronx?

DA: Yeah.

MEH: What was your family's background?

DA: My father was a baker. My mother was a housewife. They had immigrated to the United States. I was first generation American, the first of two children. Hardworking people. Lower – lower blue collar work. Distinctly European background, and two languages spoken in the house – primarily English. Extended family in the Bronx – uncles, aunts, cousins, everybody came over and moved in.

MEH: When did they come over?

DA: I'm not quite sure. An interesting story – my father – I found out when I was about tw- -- in my late twenties or early thirties, that my father was an illegal immigrant and stowed away into this country. That accounted for the fact that he never owned a car and he never wanted to surface. So I find that very exciting now because now when people talk about illegal immigrants with Green Cards, right, primarily Hispanic or Asian or whatever, I can really relate to that. It was a very big surprise to find out why he had remained so quiet, but actually he escaped from the Holocaust at a very young age and a very difficult early time in his youth, and actually stowed away into New York, or across the Canadian border.

MEH: What country did he come from?

DA: Poland.

MEH: So what did your parents – obviously being hardworking people – think of having a son who was going to be an artist?

DA: Well, they really were not aware, completely aware, of what the ramifications of this were going to be, except that one day I remember my mother said, "You know, I was talking to our good friend and she told me that if you're going to be an artist that you might very well have a very difficult time of it economically." Of course, I didn't buy into that. Those were golden days for the arts. Picasso and Matisse and all this going on. At any rate, I proved them wrong but they were very supportive. They were beautifully supportive. Anything you want to do. Money was never available for these efforts, but still their good wishes were very important, you know, and they were extremely supportive.

MEH: And they were supportive of your going to Black Mountain?

DA: Yes. I mean, it was all a great mystery. It's okay. They packed me up with a cardboard carton and clothesline rope, I got on a bus and went.

MEH: So you took the bus. I was going to ask you how you traveled the first time to Black Mountain.

DA: By bus.

MEH: By bus. Because I think Victor – Did you all go together?

DA: No. We met quickly there. But we had been close together prior to that. I went by bus. Did I go by bus? No, I went by train, by train. I'm sorry. That was one of the most glorious train rides of my life.

MEH: Tell me about it.

DA: Well, the train would go up and around hairpin turns in the Smokies, and then slide back. It was really a great train ride. An early experience that I'll not forget.

Thereafter Victor and I would hitchhike back to the Bronx. We had some interesting experiences that way. With hitchhike – we mostly hitchhiked in those days.

MEH: Do you remember the application process?

DA: Well, most of my peers at Music and Art, they wound up in the Ivy League schools. They went on, even the finest of them, the most talented students, went into the law profession and the medical profession. They were ready for that. That was remote for me. In our household we never talked about SAT exams or higher learning at that level, so – your question was – ?

MEH: The application process.

DA: The application process. Rather uninvolved. Portfolio, as I recall. Financial abilities. Essay – but not with the stress and strain that the kids going to Cornell and Columbia had.

MEH: Do you remember if anyone in New York interviewed you?

DA: Yes. Somebody did interview me, and I don't re- – No, I don't remember, I don't remember who that was. That's an interesting question. I don't – Connie Olson? Perhaps. I don't remember.

MEH: This was 1948?

DA: I graduated in 1948, so that's when it must have taken place. Yeah.

MEH: It wouldn't have been Connie because she wouldn't have been involved at that point.

DA: Who could it have been? Gee, I don't remember.

MEH: Usually they would ask someone living in the area who knew Black Mountain.

DA: Yeah, yeah, yeah.

MEH: Do you remember your first impression of the college when you arrived?

DA: Yes, I remember it [LAUGHS], sure. I had never been away from home, so already it was a very – it was a very exciting adventure for me and I remember going into the dorms and meeting some of my fellow students for the first time. One of the first ones I met was Tim LaFarge, and that was a funny thing. I'll never forget that as long as I live. He was all tweeded out with a tweed jacket, puffing on a pipe, and yeah, we introduced ourselves, what are you here? I said "I'm going to be painting." I said "What are you going to do, Tim?" He said "I'm a poet." [LAUGHS] You know, in our early innocence, as children, that struck me. I still remember that was so funny. Very rustic. Very rustic. But I had some country in me so I was not unaccustomed to the woods and the forest and stuff of that nature. I was very well taken by the place. It was glorious, just beautiful.

MEH: So the first year you were there, Albers was teaching.

DA: Correct.

MEH: Did you take his class?

DA: Yes. Yes.

MEH: Do you remember which classes you took?

DA: I know I took his drawing class and also his design class, his color classes. I don't recall how they were differentiated. I don't recall what the titles of the courses were.

MEH: What do you remember about him as a teacher?

DA: Oh, he was awesome. He was awesome. I mean, the immediate response I had was one to reject him, but he imposed himself very heavily. I mean, his intellect and his logic was very meaningful, very impressionable. His posture

was difficult. He was very remote. When I saw "remote," intellect – there was no intellectual response. I, of course, was one of the younger students there. Some of the older students really had a hard time with him. I had a hard time with him too, but I couldn't articulate it. I think it's because if he was not concerned about you, he was not concerned about you. You were just invisible. But very major, very major impact on my understanding of what, what this is all about. As best as I can understand it. I've really thought a great deal about him in the ongoing years, and his position and he was a great teacher.

MEH: How did he go about conducting his classes?

DA: Well, the first thing he did – and quite frankly I came there very precocious: I was a model student at the High School of Music and Art. There were other people who were in that class who were also precocious. But one thing that he established immediately is that we were all equal. In other words, any past experience had no basis of any consideration whatsoever. This was serious stuff and very objective, very highly disciplined, and everybody started out fresh. That was kinda tough because there was ego involved and all kinds of things. People had been painting for years, they were reduced to – they were reduced. But we were obviously in the presence of a master. There's no question about it. We were in the presence of really very sophisticated, highly-trained people, and he was of course pre-eminent. But he was a hard guy to like, a hard guy to like. Easy to admire but hard to like.

MEH: He was there the first year and then Fiore was teaching. Did you study with Fiore?

DA: Yes, I did. Yes.

MEH: How would compare them?

DA: Well, you know, Fiore was a – was not the same kind of icon, except a very talented man. Of course, the age difference was eliminated. Fiore had been – come from service and I mean he was just a model. He was so, so wonderful because he was – he painted so beautifully as a young man. But you didn't get the feeling that he had the training of the classic European artist. But Joe Fiore and I and now Mary are still very friendly. We have a healthy regard for each other, and a concern.

MEH: Did you study with Pete Jennerjahn?

DA: Pete was there, too, yeah. Pete Jennerjahn. He took over the color classes, so to speak, and he got involved with that end of it. He's a little bit more academic in the manner of Albers. Joe was not that way. Joe was a free-wheeling painter. I mean, if you learned anything from Joe, you'd just watch. It was a question of example of an active working painter. He was very talented.

MEH: What other courses did you take?

DA: [LAUGHS] Oh, I don't remember. I don't remember. A smattering of this, a smattering of that.

MEH: Were you involved at all in the theatre?

DA: Oh, yeah, very much so.

MEH: Like –

DA: Very much so. In the dance. Merce Cunningham was there. We had a theatre group. We were putting on productions. That was a very active intellectual pursuit for me. Used to decorate, used to do a lot of scenic work. Had aspirations to be a scenic designer which didn't last very long. But I don't know.

Every day was jam-packed for me at Black Mountain. There were a lot of influences and a lot of things coming at me from a lot of different ways – the social, the artistic, surrounded by people who were both very puzzling to me and very exciting. I was very young so I was very impressionable. It was very difficult, very difficult year, the first year. That was because of the social milieu, the mix, because a bunch of people in heat – and at an age when they were really very energized. So I learned a lot of things real fast.

MEH: Were you involved – You stayed for two summers.

DA: I think so.

MEH: I think '50 – Were you there when Goodman was there?

DA: Yeah.

MEH: Okay. That summer Leo Amino was there.

DA: Yes, you know. You remember better than I do. Sure, yeah. It's all kind of fuzzy to me. The chronology of that is very fuzzy.

MEH: We won't worry about chronology, just who was there. Then the next summer when Shahn and Motherwell were there?

DA: No, didn't get to meet Motherwell. No, I didn't get to meet –

MEH: Maybe it was one summer you were there.

DA: Yeah, maybe it was the one summer.

MEH: Were you there when Fuller was there?

DA: No. No.

MEH: Okay. Do you have any particular memories of that summer session?

DA: That I was there? Ah! Nothing that – nothing that was particularly striking except it was very very exciting and very challenging. Surely Goodman on the

campus was a very challenging thing – not that he affected me personally in any way, but watching him in that environment was particularly challenging for a kid from the Bronx.

MEH: As a kid from the Bronx, how did you deal with all this freedom?

DA: There were times that I found it troubling – troublesome, because I didn't understand it. I was too young to understand it. But I think that in retrospect, it was a growing up period. I don't think that anybody could get that kind of experience anywhere in the world. I mean, it was just so beautiful to give you an opportunity to do things independently, have role models out there, sort it all out, exciting people. Of course, I didn't know what I was going through at the time. Joel Oppenheimer, a whole bunch of people that just keep flashing back to me. We were very close and friendly and everybody was struggling to make some kind of move and they were all emoting, right? And nobody knew what it all meant, surely least of all me. I didn't realize that Rauschenberg, for example, would become one of the preeminent artists of our century – and he was right there. So these are the things that happened. But at that moment in time there was no real way to evaluate any of this experience from my vantage point. I didn't know that I was rubbing shoulders in a great experiment. There's no way to know that. I still don't know it. Even if I were involved with it today, I would not be aware of what actually was going on historically or – So it's always been a surprise to me.

MEH: What about – You said you were there when Cunningham – Were you there when Kline was there, or Tworikov?

DA: No. No.

MEH: Okay, I'm just trying to put together –

DA: [OVERTALK] I think Kline was there for a short period. I don't – Yeah, I did get to meet Kline. Stamos was there when I was there.

MEH: Yeah, that would have been '50. The same summer Goodman was there. Did you take any courses with Stamos?

DA: No, no, no, no. I don't think he was teaching that way. He was just a presence.

MEH: What did you do on the work program?

DA: Farmed. [LAUGHS] That was great. I loved it. Fed the cows. Got up early in the morning, learned to drive a half-ton military truck. Just loved it. Just bicycled all over the area. That was an exciting part for me.

MEH: Any other particular memories you have? Incidents, anecdotes?

DA: Well, needless to say, I've thought about it a lot. A lot of exciting things happened to me – early romances. "I'll never forget What's-Her-Name?" I mean that kind of thing. And just exciting people, watching them do their thing, and puzzling it all the time. There was one story that I don't think has ever been told. I watched – To give you an idea of how strange this place was. There was a black man wandered up the hill one, on the way to see the school. He'd come as a visitor. It turned out to be Langston Hughes, and nobody received him, and nobody paid any attention to him. That struck me as being so strange, that this man could come up that road and not be – nobody be aware, actually, who he was. We were very remote. This was the boonies.

MEH: So how do you know it was he?

DA: He told me. I didn't know who he was at that time, either. I mean there was nobody to tell [LAUGHS], the place was kind of empty. I mean, so that always

surprised me. That's a story that really amazed me, that with all the sophistication and all the things that were going on, there was a very remote quality to Black Mountain in terms of what was going on. At the same time there was a – there was a – When I was there, there was a strike going on and everybody decided that they were not going to use coal to fire the furnaces. So we had the social awareness. But at the same time, Dan Rice – not Dan Rice, his brother.

MEH: Jack.

DA: Jack Rice – and Dan Rice too, I think – had organized this thing where we're going into Asheville and build houses for the poor people with student labor, and make them a deal – design Minimum Houses for the black community in Asheville and offer student labor in order to do this. I was in on that meeting, and we went to the head of the NAACP in Asheville at that time to sell this concept to the head of the NAACP. So I'm just telling the story, because on one hand, we had this social awareness; on the other hand, nobody knew who Langston Hughes was. Or at least nobody at the moment who was around. So that was an interesting story. What turned out to be with the NAACP guy, he says, "Well, we'll start by building a house for my cousin and I house for my aunt." [LAUGHS] So that will give you an idea of what that was all about. So a whole batch of little stories like that.

MEH: The stories are – give the flavor of the college.

DA: Well, I don't know if I'm a fair one to discuss that because, as I say, I was about nineteen and a half years old in a very very sophisticated, or seemingly-sophist – was involved with very sophisticated people, so there was a great deal about

Black Mountain that I didn't understand or comprehend or was not available to me.

MEH: What about – Victor was telling me about Olson and the Tarot cards?

DA: Oh yeah! That was a hobby of Olson's. That's right.

MEH: But did he predict your future at one point?

DA: Yes, he did. Victor knew that story?

MEH: Yeah. Tell it. You tell your version.

DA: Well, it was very frightening. He told me I was going to commit suicide. Just that way – But I don't know. I found that very disturbing. Victor was aware of that? Son of a gun. That's one of the anecdotes that I –

MEH: Yeah, and he said in two weeks, you would commit suicide in two weeks?

DA: Oh, I don't know. I don't know. I don't understand the thr – that's one of those things. I don't even understand the thrust of that, why he should do that. Of course it was very puzzling, because I had other problems at the time, right? It's one of the things I didn't – I think – I remember that. Not a major issue in my life. I managed to survive all these years.

MEH: How do you remember Olson?

DA: A rather obscure person for me. Very obscure. In other words, big, bear-like, generous, warm, available. I mean, the issues that he had to discuss were of no immediate value to me – whether Shakespeare wrote the plays or didn't write the plays, that really – They were very scholarly things that other people could entertain but – Those are rather lofty ideas. [LAUGHS] As I think back about it, I smile.

MEH: What about M.C.? Did you take any of her classes?

DA: No. No.

MEH: Max Dehn?

DA: Yeah.

MEH: What was he like?

DA: Oh, he was – Taught philosophy. Very obscure, for a kid from the Bronx. Very obscure.

MEH: But as a person.

DA: I remember Max Dehn – He was able to walk that mountain at the age of probably in his sixties. That's what I think he was at that time. I have no knowledge of that. That may be my perception. He and his wife would walk that mountain without breathing hard. But I somehow always envisioned him as being a citizen of some classic European community, and very much the urban city dweller of the time. So, in a way he was kind of out of place. You know what I'm saying? But you know, I don't know. My life experience didn't give me the opportunity to really understand these people. They were removed. They were nice. I mean we sat and ate together, and they were generous and kind. But the real nitty-gritty of life, and what makes stuff go around, I was not in a position to communicate with them. So I think that was – But I think fondly of him and his wife. There were a lot of older people. Jalowetz, right?

MEH: Mrs. Jalowetz.

DA: Yeah.

MEH: What do you remember about mealtime?

DA: Who? Mealtime! That was great fun, great fun. Lunch with all these people, and see your friends and talk and have a blast. It was wonderful. It was all – Really it was all very, very good. It was very nurturing, in a way. It was very nice.

MEH: Were you involved in any of the like conflicts at the college? Or did you pretty much keep your distance?

DA: I was not involved with the conflicts. I mean, I was aware of them. You couldn't help but be aware of the fact that, you know, that there were things going on. Obviously, there were money things going on, along with – Money. We watched the school kind of dissipate because of what I understood to be money problems. As far as the personalities, there were always personality situations at Black Mountain, among students, among teachers, among – Not so much among the teachers themselves. That was not so available. But there was a lot of crankiness going on, and there were a lot of cliques, and there were a lot of people who couldn't care less and there were a lot of people who couldn't care more [LAUGHS]. I mean, for a couple of hundred people, there was a lot going on.

MEH: Did you have a study in the Studies Building?

DA: Yes, I did.

MEH: What do you think was the effect of having a situation where each student had his or her own little work space?

DA: I don't see how it could have been any different. I mean that was Black Mountain. I don't think that could be any different. There was a tremendous possibility for freedom there. I don't know what it would have been like in any other place. Sure, I know what it would be like. You would have taken your

tests, you would have had to deal with the authorities, you would have – I mean it was a very free situation. I adored it. I don't know what the impact really is of that experience. I mean, I never really felt, came out feeling like I had an education equivalent to the one that my brother had. But this is interesting. My brother is a very prominent attorney in New York, and of course he paid his dues going to school, and study and hard work. He had the attorney's education. I remember, going back many years ago, he was confiding in me that he felt thoroughly uneducated. I was a model for him as having had an education. I find that hard to reconcile. Nobody beat me over the head to come up with grades or compete at that level. So I don't know, it's kind of hard to understand that Black Mountain experience except that I, you know – I miss it. It would be nice to have some of that back again, but of course it disappeared the day I left, when I entered – Incidentally, I left because I felt that it was too encapsulated – in other words, that it was too –

MEH: You were there three years.

DA: I think so. I think so. I left because I felt that it was just too, too isolated and too ethereal, and not dealing with the real issues that I had to deal with when I went home to New York.

MEH: Did you ever think about graduating? Or preparing for graduation?

DA: No. It was never an issue for me. I couldn't – I couldn't figure out how to do that there, because I think the structure of that had already fallen apart. In other words that kind of academic structure was not in place at the time. Some people attempted it, but I think Andy Oates was, I think, the last one that I saw

graduate from the place. I think he was the only one. The place had taken on a different attitude by the time I had left.

MEH: How would you describe the change?

DA: I don't know, because I don't know exactly what it was before. It was less rigid.

MEH: But like from 1948 to 1952, do you think it had changed?

DA: I don't know. I think so. I think so. There was less – there was less structure in the college. People were not necessarily hanging out but they were surviving, each with their own set of issues. A lot of great things were going on, but I didn't get the feeling that there was any rigidity or – I don't know. It's kinda hard to evaluate. I don't know.

MEH: So did you leave the campus and go into the surrounding area at all?

DA: Oh, yeah, sure. I had a bicycle, used it – I was the only white guy allowed in the black part of town in Black Mountain, after dark. [LAUGHS] That was another part of my experience there.

MEH: How was that?

DA: We had these black gospel singers come to the college one time, and I befriended them. They were beautiful young ladies, and they invited me to their part of town. Of course, I had this beautiful bicycle at the time. I used to go all over the place. So, I took advantage of that. They were very hospitable, very beautiful. I used to go up and down over the hills in Swannanoa. I used to see this fortress-like building with barbed wire, and I always wondered what that building was. And later on in my life, when I came back to New York and the workaday world – I went into the textile industry and designing – and that was one of the important textile mills down south. But the reason I'm telling that

story is the black family that I used to spend time with, they were working in that textile mill when I was with them. I didn't realize it and they were laborers, sweeping and cleaning.

MEH: That was the building with the barbed wire around it?

DA: Yes. I always thought it was some kind of penal-like colony. I didn't – So, you know, that was very interesting. I was very much aware of those issues at that time. I found that to be a very exciting portion of my experience at Black Mountain. I felt flattered that I was able to be with them. They were very beautiful people. But what I learned early on, in 1948, they were not just docile people. They were very militant in preservation of their culture. That was prior to the major issues going on in the Civil Rights Movement. So that was a good experience. So that was part of that, that was part – The environment and the geography of that place was very much part of that experience, especially for a kid from the Bronx. I once almost got killed in Asheville for walking through Asheville with Delores Fuller.

MEH: Fullman.

DA: Fullman.

MEH: How did that happen?

DA: We'd gone into Asheville and we were surrounded. All of a sudden a batch of cars came screeching to a halt and these guys got out with baseball bats. They were obviously a baseball team, right, and started to threaten us. A policeman came up in a scooter and gave us ten minutes to get out of town. He actually saved our life. So, you know, this is part of that complexion of the time and place. These are some of the things that happened.

MEH: What did you do when you left?

DA: I immediately was conscripted into the United States Army in 1950, and after a great deal of deliberation, acquiesced and went into the army and was an infantryman during the Korean War.

MEH: In Korea?

DA: Nope. I was blessed. I avoided the combat and probably very serious consequences. Those were tough days.

MEH: What did you do?

DA: Started out in the infantry, wound up as an artillery forward observer, which was very dangerous work.

MEH: But was this in Korea or –

DA: No, here stateside, being trained as a forward observer, and then got involved in training aids, as an artist in the service. That saved me. So I painted signs, things of that nature. So that was an interesting experience too. I thought I'd never play violin again [LAUGHS]. But a very valuable – you know, valuable. It's a big world out there. It's an exciting world.

MEH: And what have you done since, professionally?

DA: Well, that's another story. When I got out of, when I got out of the army – While I was in the army, I was busy, in the good old Bauhaus tradition, trying to design things for industry, and I was – While I was in the army, I was submitting designs into New York, trying to break into the textile industry – then when I got out of the army –with some very little success. Then when I got out of the army, I went to Pratt, and I was hired into a textile-design studio by the instructor at Pratt. It was evening classes. About two years later I opened up my own studio

with two guys. – just a kid, about 23, 24 years old – and proceeded to earn my way as a textile design entrepreneur in New York City.

MEH: Had you studied textile design at Black Mountain?

DA: No. No, no, no, no. I fought my way through that. I was very successful. I had one of the largest textile design studios in New York.

MEH: What was it called?

DA: Design Logic, Inc. I had it under – New Line Designers was the first one, and then I had the place called Design Logic Inc. Yeah. I supplied designs to the world, both designing and selling and entrepreneurially involved in that.

MEH: Did you continue to paint all of those years?

DA: No, I started painting after I gave up the design business. I've been painting now for about, really serious – I painted every day. I mean I'm a designer and I painted every day. I was a very very prolific designer. When I finally gave up the business – I've been painting now about eight, nine years, solid. That's when I said "Enough design. Design is not, not really what it's about for me." So from that point on – But I still dabble a little bit in the design business.

MEH: Right. You were married and raising a family.

DA: I was married and raising a family. I lost my first wife, early on, and remarried to my present wife. Raised a family – three children – and provided for them, so in one sense the neighbor was wrong. You can make a living in the arts!

[LAUGHS]

MEH: Your business, the designs, were they for specific commissions and situations or did you generally design and then sell the designs?

DA: Primarily I would design and promote what I designed. But very often they came with commissions.

MEH: Did you actually weave these, or were they –

DA: [OVERTALK] These were not woven, although I did study with Anni Albers. I was not a woven designer.

MEH: So you did study – I asked if you had studied at Black Mountain.

DA: [OVERTALK] Yes. Now I'm recalling now, you know. Yeah, yeah. I studied with a Trude Guermonprez, so I got the exposure. I got the exposure everywhere I could. No, I was a graphic designer so I designed for prints. Printed fabrics.

MEH: For printed fabric, oh, okay, okay.

DA: At a major commercial level, and then the stuff went worldwide, and I sold everybody and his grandmother. Every major company. I was involved in business, in promoting art. It was very exciting. Very exciting. The work was very exciting. There's nothing like it any more, on the scene. It just doesn't happen that way. So that's the way I spent most of my active life and, as I say, earned a living, sent the kids to school, did what I had to do. Not with, not always easy. Not always easy. A lot of ups and downs in this thing, but, you know, kind of exciting. The resumé was thick.

MEH: Now going back to Black Mountain, do you have any other thoughts come to mind? What about parties? Do you remember any particular parties?

DA: I remember the so-called Happenings. I remember what I did. I used to string fifty or sixty rolls of toilet paper in the Dining Hall, and that would be used as a backdrop for kind of dance recitals. I remember Fiore and a couple of – They would help. We'd tack the string down and wind and wrap, and it was fantastic.

It would just be – Then the end of the day, at the end of the party, everything would come down. [LAUGHS] It was – That was very exciting. We had fun. I used to do a lot of jitterbug dancing. I used to love to dance. So it was fun.

MEH: What was I going to ask you? Was there much alcohol at Black Mountain?

DA: Not for me – Yeah, I'd cured myself of alcohol at Black Mountain. I got heavily drunk one night on wine and I never took it again. There was a lot of everything at Black Mountain. I just couldn't participate. I wasn't strong enough. There was everything at Black Mountain.

MEH: Any other memories in particular?

DA: Nothing that – There are many. Personal memories, sure, a lot, that I would rather not discuss. All fond. You know, fond memories. Intimacies, all kinds of things, nice people, good things, frustrations, annoyances, petty squabbles and nonsense. Nothing that's – nothing that's publishable or worthy of this communication. Just a great place. I don't know how it ever happens that a place like that comes into being, and I don't know – I can't ever see it happening again. I just feel very happy that I had the opportunity to be there. Obviously, it helped to determine a great deal of my lifestyle. I still haven't gotten it out of my system. I guess that's the story. Is there anything specific that you have in mind?

MEH: I was sort of running out of questions. You said you played a violin. Did you –

DA: [OVERTALK] No, I teased you when I said I'd never play the violin again when I went into the service. That was, you know, I was figuring that that would destroy my ability. I never played the violin before. I'm not going to play it again. It's just a joke.

MEH: Did you have any interest in the music activities?

DA: I was interested in everything. These people were exciting people. Between and dancers and the musicians and the poets and rubbing shoulders with these people, where can you duplicate that? I mean, I look to duplicate it now. I don't find it at all. I mean I have friends who are artists, but they're removed and remote. There's no – I think the times had something to do with it. That was a very active time for art in the century, you know, especially painters. I guess that's pretty much the story. I mean I have no other – Nothing that I can think of that's glowing, except beautiful memories of some of the people. And Nick Cernovich, and Mary Fiore. Victor. Joel Oppenheim [sic]. Fee Dawson. I mean these are all very colorful and beautiful people.

[END OF INTERVIEW]

[END OF TRANSCRIPT]